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"200 WEST FIFTY-SEVENTH STREET"

A STUDIO BUILDING WITH INDIVIDUALITY

CASS GILBERT, ARCHITECT, DESIGNER

A GREAT building called "200 West Fifty-seventh Street," on the corner of Seventh Avenue, opposite the Carnegie Building, is the latest studio complex to appear in New York City. It has one of the most airy fronts ever designed for offices and studios and it is that quality which gives it individuality. It is practical, yet beautiful to look at, much more so in reality than the picture given above reveals. It has the same Gilber-

tian spiritual quality that we find in most of the structures designed by Cass Gilbert, at once strong yet graceful, solidly planted on the ground yet lifting the mind of the observer upwards nilly-willy. In the cathedral of Strassburg we find the same perpendicular lines that are seen in the buildings Cass Gilbert has erected of late years; these he seems to have made the basis of his beautiful style.

It is a real pleasure to stand in front of the new

building designed by Cass Gilbert and study the charming details, deftly imagined and skilfully incorporated in the design. Here is another work of art that is at once impersonal and business-like and yet personal and beautiful, and therefore a fitting shell for the many homes it contains for American artists. It would take too much space to describe its details, color and interior arrangements. Suffice to call attention to Mr. Gilbert's latest success.

ARTIST MEMBERS OF ARTS CLUB

[WINTER EXHIBITION]

Painters and sculptors belonging to the National Arts Club, New York, were allowed most of January in which to deck the galleries with their annual offerings. These occasions are opened with the bestowal of a gold medal and a prize of one thousand dollars; this time it is Mr. Gifford Beal who has carried off medal and prize with his winter landscape called "The Blue Pool."

Mr. Beal has been on Academician since 1914; his "Mayfair" is at the Metropolitan and he has river-scapes and landscapes at the Art Institutes of Chicago and San Francisco, and the Museums at Washington, D. C., and Syracuse, N. Y. Not yet forty, he has a goodly list of medals to show.

Among landscapes notable were Ben Foster's "Yon Rising Moon," Robert Nisbet's "Promise of Spring," Bruce Crane's "Last Snow," almost brutal in its brushwork on forest and field projected against a pale greenish sky of uniform tone and Cullen Yates's "September Sea" with its brown and yellow rocks and ocean here green, there turquoise, yonder sky blue. All this hard-hitting brushwork is accompanied by Hayley Lever—"Drying Sails at St. Ives, England," and Gardner Symons—"Snowclad Road and Hill-sides" and Miss Jane Peterson—"Gloucester Harbor." The rough and stippily way of putting on paint is followed by Walter Griffin—"Departure of Trieste Liner from Venice" and by Philip Little "The Upper Ipswich," a method that, nearby, looks like an area of canvas covered with drops of many-colored sealing wax, while at a distance the facets of paint do their part.

Figures, however, are in the majority. Luis Mora in "Las Manolas" presents two young Spanish beauties; Edward Dufner places his golden-haired nude on the banks of a lake under the willow, her comely back turned to the observer—not a September but an "Early Morn"; Charles Bittinger outlines a lovely profile against a blue jar in "The Open Window," the light falling strong from the right; Miss Clara MacChesney paints a Red Cross nurse all in white writing from dictation "The Last Letter"; Irving Couse has a pueblo woman carrying a red jar of Indian make, the paint so thin as to show the grain of the canvas, the way in which John Alexander used often to work; Miss Lillian Genth in "Prelude" shows a diaphanous nude, either a maid or an immortal, one can hardly say; Frederick Mulhaupt in "Holiday in the Woods" depicts the tender sunlit skins of a little boy and girl stripped for a bath; Ernest L. Ipsen offers a handsome portrait of a lady in black, standing and life-size; Mrs. Ella Condie Lamb paints at half-length an intelligent black-haired girl in a crocus gown

who eyes the observer cannily; and in "The Butterfly" another painter of the nude, H. L. Hildebrandt, tries for the effect of sunlight and shade on the undraped figure. F. Wellington Ruckstull exhibits his Sketch Model for a monument of Lincoln, showing him on his mortuary bier accompanied by a serene and winged figure of Fame and another of sorrowing America. Carl Brenner exhibits a life-size bas-relief of Lyman Abbott showing him seated in a chair. About four score oils, miniatures and sculptures speak well for the artists of the club.

CHARLES H. CAFFIN

Energy was so characteristic of Charles Henry Caffin that his death in mid-January struck one more grievously than that of an older and less lively spirit; it was almost like that of Arthur Hoeber, also a noted art critic, who perished suddenly when apparently in perfect health. Four or five years ago, however, Charles Caffin had a serious illness of which his death now seems the aftermath.

Caffin's life was full of varied work from the time he left Oxford [he was English by birth] to the recent years passed as art critic of the *New York American*. At first he had to do with the stage as actor and manager, and in later years he turned this experience to account in his book "Appreciations of the Drama." His connection with art began as a draughtsman and designer when the decoration of the Library of Congress was carried out by a corps of artists, and again during the World's Fair of Chicago. As art critic he served *Harper's Weekly*, the *New York Sun* and *Evening Post* and recently *The International Studio*. But this steady work was far from sufficing to his strenuous nature. He lectured a good deal before colleges and schools and was a very prolific writer of books on art. Beside the popular manuals: "How to Study Pictures," "How to Study Architecture," "How to Study Sculpture," he wrote brief volumes: "Story of French—of Dutch—of Spanish Art" and supplied the text for the book of Old Spanish masters engraved by Timothy Cole. In 1913 the Century Company brought out his "Art for Life's Sake." Perhaps he was best known for "The Story of American Painting" issued by Stokes which strives to trace the evolution of painting in America from colony days to the present.

Enthusiastic in whatever he did, whether it were lecture or book, Charles Caffin made a host of friends even among those who differed from him in the parlous arena of art criticism. His was a free and frank nature that held as well as attracted. It is difficult to realize that one so overflowing with strength and vivacity could have passed beyond, leaving his many friends and well-wishers to mourn a gallant fighter in the combat of life.

SOME RECENT BOOKS

The Frontiers of Language and Nationality in Europe. By Leon Dominian. As the suffering nations turn to thoughts of peace it is natural to speculate on the rearrangement of the map which must take place if any hope can be felt of a permanent cessation of war. In order that one may understand what measures are likeliest to satisfy the